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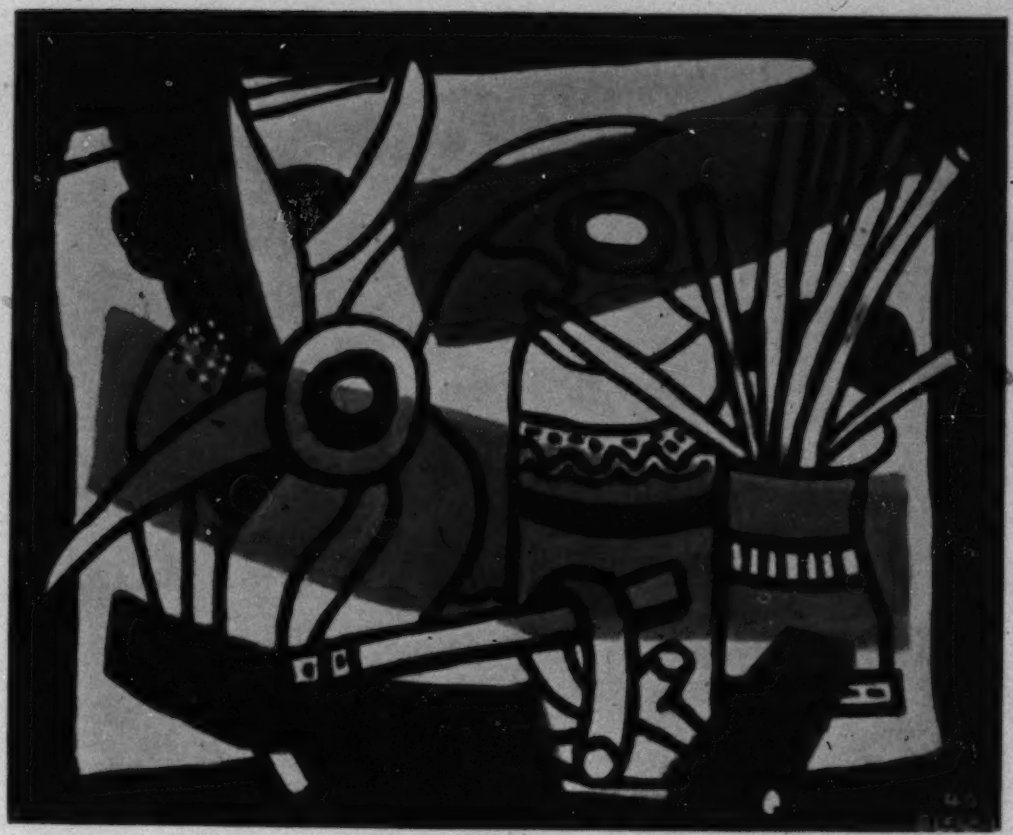
LÉGER

RECENT PAINTINGS
&
LE CIRQUE

November 6 – December 2, 1950

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET · NEW YORK

25. XI. 1950.



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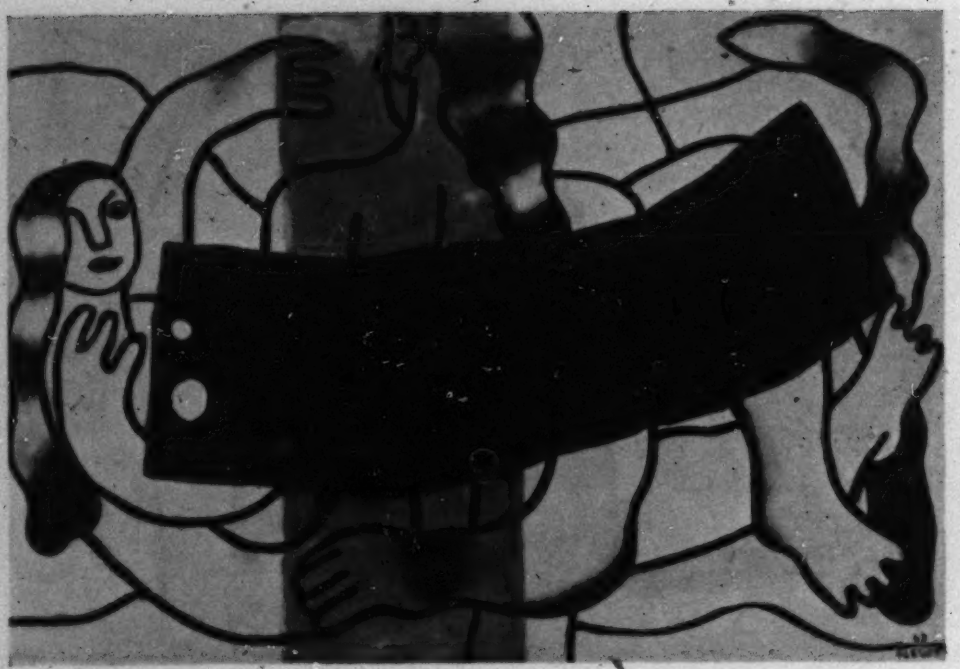
FERNAND LÉGER

Léger is not one of those men who believe that humanity changes from century to century, and thus confound God with a costumer, desirous as they are to identify their costumes with their souls. Here is an artist comparable to those of the 14th or 15th Centuries, to those of the time of Augustus and Pericles, neither more nor less, and in the attainment of glory and mastery, heaven helps the painter who helps himself.

Fernand Léger is not a mystic; he is a painter, a simple painter, and I rejoice as much in his simplicity as in the solidity of his judgment. I love his art because it is not scornful, because it knows no servility, and because it does not reason. I love your *couleurs légères* (light colors), O Fernand Léger! Fantasy does not lift you to fairylands, but it grants you all your joys.

Here joy is expressed in the intention as well as in the execution. He will find other boiling points of form. The same orchards will bear even lighter colors. Other families will scatter themselves, like droplets from a waterfall,



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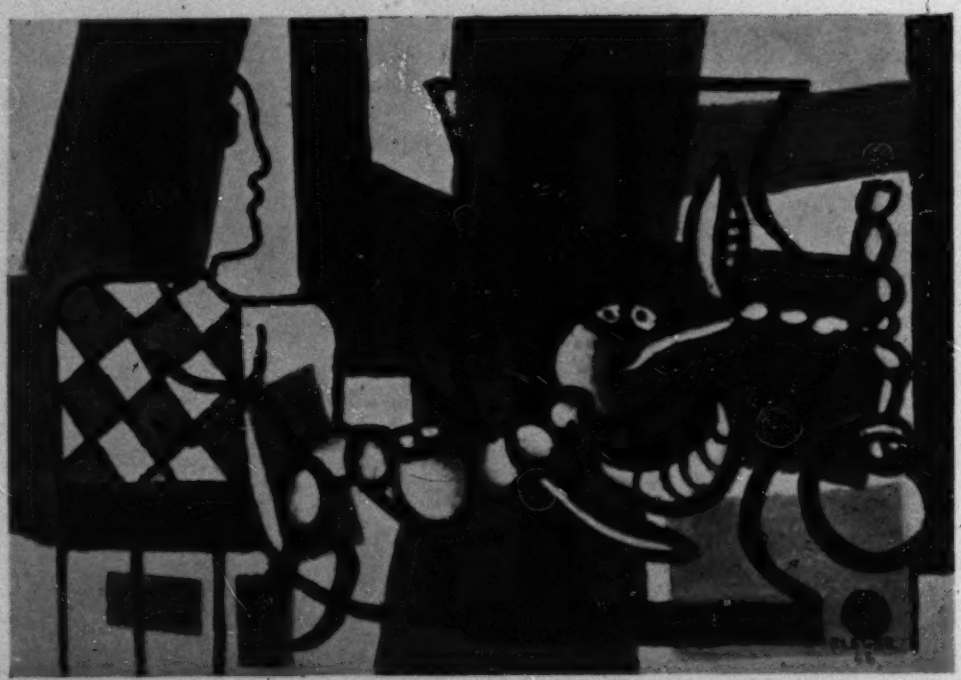

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and the rainbow will come to dress in gorgeousness the tiny dancers of the ballet. The wedding guests hide one behind the other. Just another little effort to get rid of perspective, of that miserable tricky perspective, of that fourth dimension in reverse, of that infallible device for making all things shrink.

But this painting is liquid: the sea, blood, rivers, rain, a glass of water and our tears, the wet of kisses, with the sweat of great efforts and long fatigue.

GUILLAUME APOLLINAIRE, *1913*
(from *The Cubist Painters*,
Wittenborn and Company, New York)

Léger's art can only be truly appreciated if one realises that the question "What does that represent?" has no meaning in this context. Like any other great artist of the last hundred years, Léger is not trying to copy nature because he is not seeking comparison with something already existing. There is therefore no distortion in his art. It is, as I have said before, immediately approachable and comprehensible provided that one does not seek beyond the apparent pictorial logic for some hidden meaning or misplaced representational aims.

DOUGLAS COOPER,
(from *Fernand Léger et le nouvel espace*,
Lund Humphries & Co., London)

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VICTORIA AND ALBERT MUSEUM LIBRARY

C A T A L O G U E

1 The Green Sweater
1946. Oil. 18 x 25½"

2 Romantic Landscape
1946. Oil. 26 x 36"

3 Playing Cards
1947. Oil. 28¾ x 36¼"

4 Composition with Dog
1947. Oil. 28¾ x 36"

5 Odalisques
1947. Oil. 25¾ x 36"

6 Composition with Four Fruits
1947. Oil. 38¼ x 51½"

7 Landscape 47
1947. Oil. 25¾ x 21½"

8 Vase and Flower
1947. Oil. 21½ x 25¾"

9 Composition with Two Profiles
1947. Oil. 28½ x 36"

10 Composition with Dominoes
1947. Oil. 36½ x 23½"

11 Face
1947. Oil. 25¾ x 21½"

12 Girl with Bouquet
1948. Oil. 36 x 28¾"

13 Face in Two Colors
1948. Oil. 18 x 15"

14 Branch on Black Background
1948. Oil. 36 x 28¾"

15 Composition with
Red Background
1948. Oil. 25½ x 18"

16 Girl with Ladder
1949. Oil. 51½ x 38¼"

17 Still Life with Yellow Vase
1949. Oil. 25½ x 19¼"

18 Bust
1947. Watercolor. 11 x 13¾"

19 In the Garden
1947. Ink. 16 x 12¾"

20 Edge of a Well
1948. Ink. 15½ x 12¼"

21 Book and Vase
1949. Ink. 17¼ x 12¼"

22 Fruit, Pitcher, Books
1949. Ink. 12¼ x 17¼"

23 Luncheon
1949. Ink. 10¼ x 12¼"

32

31

24 Studio
1950. Watercolor. 12¼ x 17¼"

25 The Triangular Mandolin
1950. Gouache. 12¾ x 17½"

26 Still Life with Vase
1950. Gouache. 9½ x 12¼"

27 Composition with Profile
1948. Color lithograph.
14¼ x 19¾"

28 Still Life with Fruit
1948. Color lithograph.
13½ x 17¾"

29 Blue Landscape
1948. Color lithograph.
16¾ x 14"

30 The Black Root
1948. Color lithograph.
14 x 18¼"

31 Butterflies
1948. Color lithograph.
19½ x 15½"

32 The Juggler
1948. Color lithograph.
21¾ x 16½"

33 Mural Composition
1949. Plaster. 18 x 57"
Sculpture by Mary Callery

34—40 Lithographs
from *Le Cirque*

112 pages *Format 17¼ x 13¼"*

35 original lithographs in color and 30 in black and white

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LIBRARY

La plus belle conquête de l'homme évolue fatalement sur la piste; elle tourne sans s'apercevoir que de nombreux événements s'accomplissent sur son dos. C'est un tremplin mobile et chaud où les pieds se posent bien; c'est riche et soyeux genre tapis de luxe. C'est beau un cheval.
La cavalerie de Dancien Médrano — les six chevaux blancs. Il fallait —

Page from *Le Cirque*
(Original size 17¼ x 13¼")